DOCUMENT RESUME

ED 439 249 CE 079 864

AUTHOR	Haggerty, Patricia M.
TITLE	Oral History: Let Their Voices Be Heard. Linking Learning with Life.
INSTITUTION	National Dropout Prevention Center, Clemson, SC.
SPONS AGENCY	Corporation for National Service, Washington, DC.
PUB DATE	2000-00-00
NOTE	35p.; Funded under a Learn and Serve America Training and Technical Assistance Grant.
PUB TYPE	Guides - Classroom - Teacher (052)
EDRS PRICE	MF01/PC02 Plus Postage.
DESCRIPTORS	Citizenship Education; Educational Practices; Elementary Secondary Education; Interviews; Local History; Moral Development; *Oral History; Program Development; Program Effectiveness; Program Implementation; *School Community Programs; School Community Relationship; *Service Learning; Teaching Methods

ABSTRACT

This booklet provides information for creating an oral history project as part of a service learning program in schools. It shares a user-friendly approach to oral histories using one practitioner's experience during several years of classroom practice and a year as a Christa McAuliffe Fellow. The following topics are discussed: (1) the richness of oral history; (2) the subjects of oral history; (3) making community connections; (4) strategies for oral history projects; (5) the oral history and writing project; (6) using oral history in a standard-based society; and (7) the connectedness and meaning of oral history. Appendixes contain a bibliography that lists 10 references with war veteran themes and 16 books with intergenerational themes; a simple scoring rubric for biographies; steps for guided reflection; and 6 additional references. (KC)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 439 249

LINKING LEARNING WITH LIFE

Oral History

Let Their Voices Be Heard

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

BEST COPY AVAILABLE

Oral History

Let Their Voices Be Heard

by Patricia M. Haggerty

This material is based upon work
supported by the Corporation for National Service
under a Learn and Serve America Training
and Technical Assistance Grant.
Opinions or points of view expressed in this document
are those of the author and do not necessarily reflect
the official position of the Corporation
or the Learn and Serve America Program.

Copyright 2000, National Dropout Prevention Center
College of Health, Education, and Human Development
Clemson University
209 Martin Street
Clemson, SC 29631-1555

864-656-2599 e-mail ndpc@clemson.edu
www.dropoutprevention.org

Table of Contents

Preface 1

The Richness of Oral History 3

The "Whos" of Oral History 5

Making Those Community Connections 7

Strategies for Oral History 10

The Oral History and Writing Project 17

Using Oral History in a Standard-Based Society 18

Concluding Thoughts 22

Appendices 23

References 27

About the Author 28

Preface

"Human kind has not woven the web of life. We are but one thread within it. Whatever we do to the web, we do to ourselves. All things are bound together. All things connect."

— Chief Seattle

Service learning is all about connecting. The Alliance for Service Learning in Education Reform (Standards of Quality, 1993) describes service learning as "a teaching method by which young people learn and develop through active participation in thoughtfully-organized service experiences." I prefer using a simpler definition. Service learning is a methodology that *connects curriculum with community.*

Comparing service learning to a web is an appropriate metaphor. It is even more meaningful when one compares it to the web of life. Like a part of any web, pieces cannot be taken out without the whole web being ruined. A web is dependent upon each of its strands. Service learning is dependent upon each of its partners—the student partners, the teacher partners, and the community partners.

Bear in mind the beauty and intricacy of any web. Such is also the case with the service learning experience. The aspects of the project contribute to the intricacy, beauty, and strength of the service learning experience. Woven into the activity/project are academic skills, curriculum and community needs, and even state and national standards. What gives this particular web its substance are the steps of service learning as they are woven throughout. One addresses those curriculum and community needs through careful planning, a well-orchestrated activity, thoughtful reflection, and a meaningful celebration.

I can think of no better example of this web of life and service learning metaphor than the study and practice of oral history. This booklet is an attempt at sharing a user-friendly approach to oral histories using one practitioner's experience. This experience is based on several years of classroom practice and a year as a Christa McAuliffe Fellow—a program funded through the Council of Chief

BEST COPY AVAILABLE

State School Officers and the Massachusetts Department of Education.

I had the opportunity of promoting an oral history project which I called "Let Their Voices Be Heard." In the pages that follow, I will share with you the process that I developed to implement an oral history and writing project using service learning as the focal point.

Enjoy following the pattern and develop some of your own strategies for making oral history a part of yours and your students' lives. It is a worthwhile venture that brings richness—and even a little bit of magic—to all!

Patricia M. Haggerty

The Richness of Oral History

"The greatest gift we can give to one another is rapt attention to one another's existence."
—Sue Atchley Ebaugh

Students often ask their teachers the following questions: a) Why are we doing this? b) How will it be graded? c) How will I use this later on in life? In looking at a unit on oral history, it is easy for a teacher to respond. Oral history incorporates many skills including interviewing, discussing, researching, and writing. The project can be evaluated through a standards-based rubric or an authentic assessment. As for its long-term value, one is always called upon to use communication skills in life. Furthermore, the lesson of respect and honor that is learned becomes invaluable.

There are additional outcomes for a student engaged in an oral history experience:

- student empowerment
- opportunities for problem solving
- opportunities for experiential learning
- the development of social skills and values

Here is what Krista, an eighth grader from Dudley, Massachusetts, had to say about an interview she had with a senior citizen: *"Today was a very educational experience. It was very good for me. Usually I can't talk to people I don't know, but today I did. Hopefully, from now on, I will be able to."*

The words of Krista's teacher are even more remarkable, as she shared her thoughts in a reflection: *"What struck me the most [about the interviewing process] was the intensity in which these students, my kids, interacted with these new people. Their compassion was apparent. It was inspirational to see their attention, effort, and sincere interest."*

Engaging in an oral history is a multi-layered endeavor. Not only can it be tied to an English curriculum or a social studies curriculum, but more importantly, it also engages the interviewer and the inter-

viewee in a unique relationship. It is a strengthening of that web of life. Each participant derives something from the other. The interviewer learns from his/her partner. The interviewee senses that respect for his/her story that comes from the "rapt attention" of the student.

"There is honor in looking back and respecting the past."

—Steven Spielberg

The "Whos" of Oral History

Who can do an oral history?

Students of almost any age can do an oral history. One must keep in mind the skills involved and the appropriateness of teaching those skills at a certain age. Fourth grade is a good time to begin focusing on interviewing, note-taking, and deciding on a venue for the oral history. As students get older, the process becomes more sophisticated and involved. There will be richness at any level.

An oral history that results in a written biography can be just as fascinating when written by a fourth grader as when written by a ninth grader. Some students at Lincoln Magnet School in Springfield, Massachusetts, interviewed residents of the Hamden House. The following is an excerpt from one fourth grader's work: *"One day while sitting in a rocking chair, Yvonne thought about her childhood. Fond memories came into her head. . .She liked to skate, make clothes for her doll, play hopscotch, and roller skate."*

Ninth grade students at North Country High School in Vermont interviewed local veterans. One biography begins: *"The room, cluttered with World War II veterans, was hot and muggy. No one knew with whom they would be paired. As soon as Joe stepped forward, his bright yellow sweater stood out in the crowd like a fire in the night."*

One can already detect a sense of voice in those pieces. The importance of the task becomes apparent—the respect is evident.

In addition to students in a classroom, conducting an oral history could be a valuable activity for many groups:

- students in an after-school program
- young people in a church youth group
- members of a Boy Scout/Girl Scout troop
- participants in a Girls Club/Boys Club

Who should be interviewed for an oral history?

Much depends on the purpose of doing the oral history. If it is being done for a social studies class, there might be a particular time period that is being studied or a particular group that is being investigated. If it is being done as part of a language arts class or a health class, one could also have a specific group in mind. Perhaps the local members of the town's historical society have asked the school to assist them in compiling some documentation for the town's records.

There can be many possibilities when considering an individual for an oral history:

- senior citizens from a local senior center, nursing home, or retirement complex who could share anecdotes from their lives, facts about history, and changes that have taken place in our society
- people who have been residents in the community for many years who can share some history of the town or community
- veterans from a local organization (such as the Veterans of Foreign Wars or the American Legion) or from a veterans' medical center who can talk about their experiences in the military

As with any service learning project, always think of the curriculum concerns and the community needs. If a class is studying the Korean War and there is a local chapter of the American Legion in town, then a perfect match can be made. If the health teacher wants to break down the stereotypes that young people have of senior citizens, then the students can visit the nearby nursing home. If the students will be helping out with the needs of the historical society, then a group of the "town's treasures" can be interviewed. There is always a way to connect the pieces of the service learning puzzle. It's another way of continuing to weave the web of life.

Making Those Community Connections

It's important to make community connections that will last. It's never a good idea to go for the "one shot deal." One wants to try to establish relationships and partnerships that will be long-lasting. Here are some tips to consider when trying to connect with an agency or group:

1. Assess the needs of the community and the needs of the students.
   - conduct a student needs assessment
   - look at community and/or facility needs

2. Contact a community agency that would make a good partner with your school/students.
   - consider location, feasibility of transportation, etc.
   - find out who the contact would be for the agency (in a medical facility, it might be the Recreation Therapy Department or the Activities Department)
   - set up a planning meeting with this agency

3. Involve students, staff from the facility, teachers, and clients at the meeting.
   - set a comfortable tone for the meeting
   - do general brainstorming of ideas
   - welcome any and all suggestions; make everyone feel like a contributor
   - set some achievable goals for this group
   - make a plan of action; start small (you can always expand ideas)

4. Students and teachers continue to plan on how to make curricular connections with ideas suggested at the meeting.
   - include teams whenever possible
   - focus on interdisciplinary approaches

- include administration—keep them informed
- curricular connections can be limited or long-range (entire units)

5. Nurture the relationship between the school and the agency.

- keep in touch with notes and calls
- make sure everyone knows what to expect
- there is no such thing as overplanning
- involve the students throughout the process
- celebrate the relationship
- reflect on both the activities and the relationship

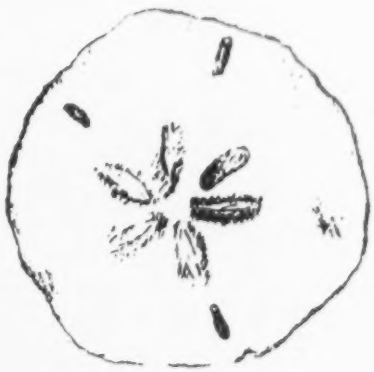
Be patient! A good partnership takes time to develop. It is like a sand dollar.

> *The legend of the sand dollar tells of the five little dove-shapes locked deep inside it that hold a promise waiting to be revealed. When the sand dollar dies and is broken open, the birds are released and, in the process, are transformed to life ready to experience flight and freedom on their own.*

The sand dollar is a metaphor for the possibility of service learning because of the partnerships that are created. The stakeholders in service learning make the action, skills, and reflection possible. Like the "doves" in the sand dollar, there are certain characteristics shared by the service learning partners that make the experience fly.

The following constitute those five characteristics—the five doves of the sand dollar:

1. Equality: The partners must "come to the table" as equals; a spirit of mutuality must exist.
2. Excellence: The project should inspire excellence in the partners; aiming for high standards is crucial.
3. Energy: A positive interaction among the stakeholders creates high energy and positiveness.
4. Enthusiasm: "Nothing great was ever achieved without enthusiasm." (Ralph Waldo Emerson)
5. Evaluation: An assessment tool/ reflection activity should be included in the service learning process.



Keeping these characteristics in mind will enhance the oral history process. Bringing a sense of equality, excellence, energy, and enthusiasm to the oral history experience will lead to success. Ultimately, building in a strong evaluation instrument will add that much-needed assessment component.

Strategies for Oral History

"Our stories, our personal stories, our family stories, are our real gold. If we're lucky, as we age, we put our stories in the bank, where they gather interest, in deepening meaning."

—Richard Louv

The terms *respect, treasures,* and *meaning* are often associated with the oral history. These become intrinsic with the process from the planning stages to the outcome phase. The partners involved in the collaborative effort of the oral history should consider a well thought-out plan in order to achieve the maximum potential of the project.

Phase One: Preparation

- Students and teachers discuss which community group will be targeted for the oral history. This should be based on some type of needs assessment.
- A meeting should take place to formulate plans with the group, as outlined in the "community connections" section above.
- Students "get prepped" for the nursing home visit, the visit to the VA hospital, or the meeting with the community member.
  1. Talk about who the interviewees will be.
  2. Share previous experiences in dealing with senior citizens, for example.
  3. Read short stories and other forms of literature dealing with intergenerational issues, war, and the like (see Appendix A).
- Students discuss interview techniques and role-play the interviewing process. It helps to use a reference guide, such as Sebranek, Kemper, and Nathan's (1999)*Writer's Express* or *Write Source 2000* published by the Great Source Education Group.

A few tips:

1. When working with younger students, always practice the introductions with the children. Go over openings, such as:
   "Hello, I am _____ from _____

BEST COPY AVAILABLE

School. I am here to interview you for the purpose of _____ . Is that alright with you?"

2. Encourage the students to shake hands with their partner, if that is possible and if they feel comfortable. This is a good way to set a positive tone for the interview. Include a discussion of body language in your interview preparation.

3. Prepare the interview questions in advance. Students feel more confident when they are armed with questions on a clipboard or in a folder. Have the students brainstorm questions and come up with a "master list" that everyone can draw from. Students can veer from the list as the interview progresses; they should know that they can skip questions or add questions depending on the progression of the interview.

4. I have always asked the students to take notes during the interview. Learning to listen carefully and take notes are important skills. However, using a tape recorder or a video camera are other options for the interview. Remind students to ask permission of the interviewee when using a tape recorder or video camera. Confidentiality may be an issue. *Be sure to make the interviewee aware of what the final product will be and what it will be used for.*

Phase Two: Action

- Students interview their community partners. Usually a one-hour visit provides enough information for a basic oral history. A follow-up visit will provide the student with more information, an opportunity to clarify the information from the first interview, or just a chance to visit with the partner once again.
- Students should decide what kind of oral history they will be doing: a written biography, a videotaped interview, an audiotaped interview. Make sure they are prepared with whatever they need.

A few hints:

1. If they are doing a written biography, remind them to jot down as much as they can and get plenty of detail. If they are using a tape recorder, make sure they have a working recorder and a blank tape. If they are doing a video documentary, it would be best to have a student partner doing the taping—this way they won't be distracted from their questions.

2. Immediately following the first visit, there should be a debriefing. Provide the students time to talk about what just took place. In the case of a nursing home visit, the following questions could be used in a debriefing session:
   - How do you feel about your visit with your partner?
   - Is this what you expected?
   - What surprised you about your partner?
   - Who interviewed the oldest resident?
   - What were some interesting facts that you found out about your partner?
   - Is there some information that you still need to find out that you didn't get?

3. The day after the interviews, the students should do a reflection of the experience. This helps to focus the students on the task at hand, and it gives them another opportunity to clarify their thoughts with their classmates.

4. Students are now ready to work on the form of the oral history: a written biography, an audiotape, a videotape. The students and the teacher should develop the criteria for the finished product. A rubric may be used for assessment purposes (a biography rubric may be found in Appendix B). Sufficient time should be given for working on the product (3-5 days).

5. During the process students should also send a note of thanks to their partners. This is a good way to practice proper etiquette, social skills, everyday writing skills, and thoughtfulness. Students can remind their partners that there will be a forthcoming celebration to share the oral histories.

Phase Three: Reflection

The reflection component should be an ongoing part of the process. The debriefing session after the interview, the next-day reflection, and the thank-you note are all part of a reflective process. A culminating reflection could include one of the following:

- Plan a presentation for another class or group that clearly explains the process you just experienced. It could also include your finished product.
- Write a poem about the experience.
- Write a song that describes how you feel.
- Draw a picture or make a collage based on your experience.
- Write an article for the local newspaper that could be used as a public relations piece for your class. Write an article for your school newspaper or service learning bulletin.
- Prepare a skit or mini-play that portrays your experience. Share it with younger students so they could get ideas for a similar project.
- Organize a group discussion with other members of your class and some of the interviewees/community partners.
- Choreograph a dance that reflects the experience.
- Prepare a guided reflection (see Appendix C).

Sample Reflection

I loved going to the nursing home, and I'm looking forward to when we start writing the biographies and then going back to share them with the residents. It is really amazing that I'm looking forward to writing the biographies, because I don't usually like to write! I can tell Matt (another student) and I made a difference in Leo and Cora's life (the couple being interviewed) because they were extremely happy to see us, and they were smiling a lot. They're great people, and I feel good about myself because I made them happy. It is sad, some of the stories they tell, about their life, and not getting much of an education. Matt and I had gone to ask them questions, and then went to the rec room. Then we decided to go back up to ask them more questions, and when we walked in a second time, their faces lit up!
I was a little nervous about going, so I was relieved when I could go with another student.

—Jessica, a student at Tantasqua
Sturbridge, Massachusetts

Phase Four: Celebration

Celebration is an important aspect of service learning. In any good lesson, the teacher wants to celebrate the success of his/her students. The students want to share what they have done. This is authentic assessment at its best! The students are saying: Here is my work. What do you think? By sharing their products with their community partners, they are making that meaningful connection with the community through a valid educational medium.

- Everyone involved in the project shares in a celebration. This can be held at the site of the interviews (nursing home, VA hospital, community center) or at the school.

- All the partners should help plan the celebration with students taking the lead.
- Students should be ready to share the oral histories, not only with their partners, but with all of the interviewees.
- Make sure the area chosen for the celebration is comfortable and accessible to all. Consider using microphones when sharing with senior citizens. They help with clarity and they make the students feel more "professional."
- Refreshments are a must and surprises are always welcome. Sometimes the students like to make little gifts for their partners. For example, one group of students who wrote biographies of seniors in a nursing home brought them pictures in frames they had decorated.
- The partners should always receive a copy of the oral history (whether it is a booklet of biographies, a copy of the videotape, or an audiotape). These become treasured mementos.
- In addition to giving copies to the partners, students should plan on providing copies to other sources: the facility or nursing home, the school library, the town historical society, the local library, or family members of the interviewees.

Tips for the Teacher/Facilitator During the Project

1. Provide direction, but always listen for the student voice.
2. If the class goes to a facility to conduct the interviews, act as a "floater" throughout the duration of the visit. Some facilities will have the students and the interviewees in one large room sitting in clusters. Move among the groups to offer a word of greeting and encouragement. In another situation, the students might be asked to interview the residents in their own rooms. Go from room to room checking on the progress of the interviews. Bring a camera to

take pictures; this works as a good icebreaker.

3. Be flexible and be prepared. Sometimes we encounter difficult situations. Be prepared to deal with the unexpected.

   - If a student panics at the last minute, offer to sit in on the interview for a few minutes.
   - If an interviewee seems uncomfortable or obstinate, try to initiate the first few questions of the interview to put him/her at ease.
   - If a student finds himself/herself without a partner, be ready to double-up students with one partner. This can work quite well. Just make sure each student realizes his/her responsibility in the project.
   - If an interviewee is having a hard time hearing the questions, remind the student to speak in a clear, loud tone. Moving around to face the person might help. Also, try to ascertain if the person hears better in one ear and have the student move to that side.
   - If a student finishes the interview early, check to make sure they have received enough information.

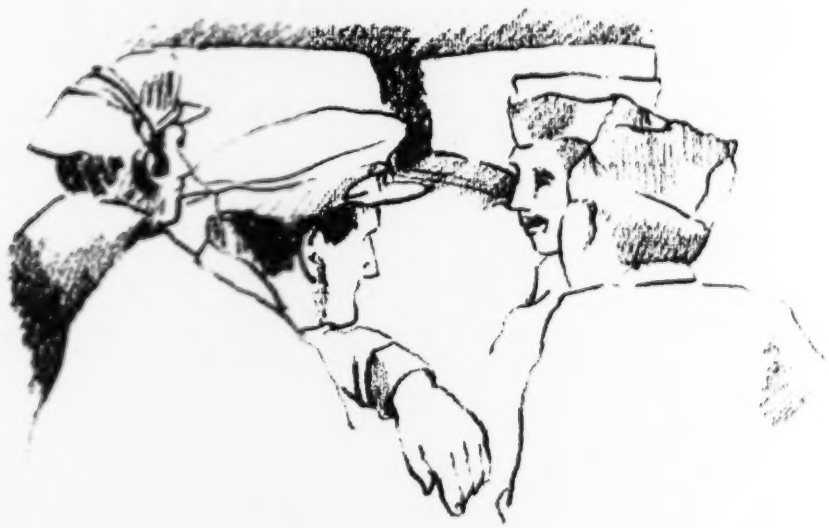
4. Remain positive and upbeat throughout the process. This will set a good tone for the students.

5. Allow the students enough latitude to plan a meaningful celebration. Give them direction but give them responsibility.

The Oral History and Writing Project: "Let Their Voices Be Heard"

While teaching seventh graders at Tantasqua Regional Junior High School in Sturbridge, Massachusetts, my students and I engaged in oral history collecting. As a language arts teacher, I could see the merit of using oral history as a vehicle for real-life writing. While teaching narrative writing, I would bring my students to a nearby nursing home or to a veterans' hospital where we would put our skills to good use. We followed the steps of the above plan, and the students created booklets containing the biographies of their community partners. We followed the steps of the writing process, fine-tuned our computer skills, and learned the value of an intergenerational connection. The process was magical!

I later used this project as the basis for a Christa McAuliffe Fellowship. During the fellowship year, I was able to promote the concept of oral histories and service learning to colleagues in Massachusetts and beyond. Whenever I facilitated the process of making those intergenerational connections, the results were always remarkable. Students and seniors were drawn together like magnets. There was that moment of respect, recognition, and revelation. The web of life became such a reality for all involved.



Using Oral History in a Standards-Based Society

Educational reform is sweeping the country and affecting teachers and students nationwide. This section of the booklet is not intended to be an opinion statement on the value of a standards-based curriculum. It is included to illustrate that a service learning project can survive, can flourish, and can meet the needs of standards-driven curricula. One need not forego creativity and experiential learning in the face of standards. In fact, the theorists will affirm that standards should be linked with project-based learning.

If one were to examine the standards, learning goals, or benchmarks of different states, it is easy to see that the emphasis is universal. The language and structure of the state frameworks may differ, but the focus on student skills and expectations are similar.

I have attempted to highlight curriculum standards using my project "Let Their Voices Be Heard." This will give the reader an understanding of the exciting possibilities of joining standards and service learning. The standards are written in "layman's terms," and they do not represent the language of any particular state framework.

Connections to Language Arts Standards

- Students will read a text and link the material to a particular theme.
  Students will identify the central idea, purpose, or theme of a work and connect it to the theme of "Let Their Voices Be Heard."
- Students will gather and organize information from primary and secondary sources.
  Students will use their interview notes to compile the biographies.
- Students will communicate through different modes of writing (narration, exposition, description, persuasion).
  Students will incorporate different genres of writing throughout the project.
- Students will use standard conventions of writing to revise and edit their work.

Students will use the writing process to complete the biographies.

- Students will demonstrate appropriate speaking and listening skills.
  Students will make oral presentations on the project and share their products in a culminating celebration.

Connections to Social Studies Standards

- Students will use historical thinking, especially as it relates to chronology and cause and effect.
  Students will place the lives of their interviewees in the proper historical context. They will analyze how history played a part in that individual's life.

- Students will engage in historical study through research and other forms of investigation.
  A personal interview/oral history is the best source of primary information. Students will be able to compare their primary source information with literature and additional research information.

- Students will study concepts of American ideals and how diversity has added to that perspective.
  Students will honor the individualism of their interviewees during the process of the project.

- Students will demonstrate an understanding of the rights of citizens and civic involvement.
  Students will engage in the civic process through their involvement with the interviewees. They will use their "products" as a source of civic enrichment.

- Students will study the role of geographic and cultural perspectives on the lives of individuals.
  Students will incorporate aspects of the culture and ethnicity of the community partners as the project evolves.

Connections to Technology Standards

- Students will recognize technology as a means of creativity and problem solving.
  Students will incorporate various aspects of technology into their projects and they will complete their projects using technological means.

- Students will become active participants in our technological world.
  Students will discuss how technology can enhance the process of this project. They will explore how technology can assist them with the project.

- Students will identify the purposes of communication; they will create a multimedia presentation for purposes of communication.
  Students will create a product based on their oral history investigations and share the product with the community.

In addition to curriculum standards, there are standards for service learning. They are guideposts that can serve to complement any state standard or framework. Together, the service learning standards, which are called Essential Elements, and the state framework standards combine to create valid benchmarks for students and teachers to follow. They contribute to best practices in education, and they lead to valid assessment procedures. They enable the teacher to enrich lessons with creativity, and they allow the student to engage in meaningful learning.

The *Essential Elements of Service-Learning* (1998) were compiled by the National Service-Learning Cooperative with funding provided by the Corporation for National Service, Learn and Serve America, and the National Youth Leadership Council. Feedback was offered by students, teachers, and practitioners from different areas of the country.

The grid on page 21 illustrates how "Let Their Voices Be Heard" aligns with *Essential Elements of Service-Learning*.

	ESSENTIAL ELEMENTS	"LET THEIR VOICES BE HEARD"
1	Clear educational goals	✔ Improvement of communication skills
		✔ Collection of oral histories
2	Challenging tasks	✔ Students take charge of the interviewing process
3	Assessment	✔ Use of rubric for biography writing/other projects
4	Service tasks with clear goals	✔ Connects with the elderly, with veterans, with town officials
5	Employs evaluation	✔ Authentic assessment of biographies, end projects
		✔ Ongoing reflection techniques
6	Maximize student voice	✔ Encourage student voice in writing
		✔ Listen for student voice throughout project
7	Values diversity	✔ Show respect for student participants and interviewees by honoring both voices
8	Encourages partnerships	✔ Foster affiliations and partnerships with interviewees
		✔ Continue to nourish partnerships
9	Students are prepared for service	✔ Provide opportunities for discussion and planning prior to interview
10	Reflection encourages critical thinking	✔ Use reflection throughout the project
11	Celebrate students' service work	✔ Share the oral histories with interviewees and the community
		✔ Publish and disseminate the products when possible

BEST COPY AVAILABLE

Concluding Thoughts

"The class met on Tuesdays. No books were required. The subject was the meaning of life. It was taught from experience. The teaching goes on."

—Mitch Albom

The excerpt comes from *Tuesdays with Morrie* (1997). It reflects the meaning and impact of oral history. Valuable life-lessons are learned from the process of oral history. Teachers, students, and community partners are all learners in this exercise of communication, sharing, and building. Everyone comes out a winner!

Here is what I wrote in my journal about one of those experiences during my fellowship year:

"The students and seniors shared memories, laughter, and time. They showed tenderness and caring toward one another. It was a beautiful afternoon. I lingered to chat with some of the residents. I read biographies, asked questions, and even sang with one lady. I listened and shared and learned about these fantastic individuals: the woman who started working at fourteen because her family needed the money; the blind woman who once met Helen Keller; and the Canadian woman who met her husband when they were both in first grade.

I left feeling good about the connections that had been made. I left wondering if the teacher would do this again next year. Had she been moved enough to keep this in her curriculum? I hope so."

The connectedness of oral history is what gives meaning to this service learning experience. The web has been woven and the cycle becomes complete. With each step in the process, the strands of the web are strengthened, and the beauty emerges. As the Ethiopian proverb states: "When spider webs unite, they can tie up a lion."

BEST COPY AVAILABLE

Appendix A

Bibliography With Veteran Theme

Ashabranner, B. (1997). Always to remember. In *Choices in literature—Making a difference* (pp. 123-127). Upper Saddle River, NJ: Prentice Hall. ++

Brooke, R. (1989). The soldier. In *The English tradition: Prentice Hall literature* (p. 1064). Englewood Cliffs, NJ: Prentice Hall. (Original work published 1915)

Bunting, E. (1990). *The wall.* New York: Clarion Books. **

Denenberg, B. (1995). *Voices from Vietnam.* New York: Scholastic Books Service. ++

Hemingway, E. (1994). In another country. In *The American experience: Prentice Hall literature* (pp. 580-584). Englewood Cliffs, NJ: Prentice Hall. (Original work published 1927)

Hersey, J. (1946). *Hiroshima.* New York: Random House.

Jarrell, R. (1994). The death of the ball turret gunner. In *The American experience: Prentice Hall literature* (p. 979). Englewood Cliffs, NJ: Prentice Hall. (Original work published 1968)

Sarton, M. (1985). The return of Corporal Green. In *Adventures in American literature* (pp. 920-923). New York: Harcourt, Brace, Jovanovich. (Original work published 1946)

Sassoon, S. (1989) Wirers. In *The English tradition: Prentice Hall literature* (p. 1064). Englewood Cliffs, NJ: Prentice Hall. (Original work published 1918)

Wiesel, E. (1960). *Night.* New York: Bantam Books.

*Note: **children's picture book; ++ young adult literature*

Intergenerational Bibliography

Ackerman, K. (1990). *Just like Max.* New York: Alfred A. Knopf. **

Albom, M. (1997). *Tuesdays with Morrie.* New York: Doubleday.

Bradbury, R. (1975). Good-bye, Grandma. In W. Eller, E. Gordon, & B. Welch (Eds.), *Introduction to literature* (pp. 91-95). Lexington, MA: Ginn & Co.

Buckley, H. & Ormerod, J. (1994). *Grandfather and I.* New York: Lothrop, Lee & Shepard Books. **

Coe, S. & Martz, S. (Eds.). (1998). *Generation to generation.* Watsonville, CA: Papier-Mache Press.

dePaola, T. (1973). *Nana upstairs and Nana downstairs.* New York: G.P. Putnam's & Sons. **

dePaola, T. (1981). *Now one foot, now the other.* New York: G.P. Putnam's & Sons. **

Farber, N. (1979). *How does it feel to be old?* New York: E.P. Dutton. **

Griffith, H.V. (1993). *Grandaddy and Janetta.* New York: E.P. Dutton. **

Gross, A. (1997). Snow flowers. In *Choices in literature.* (pp. 75-82). Upper Saddle River, New Jersey: Prentice Hall.

Martin, Jr., B., & Archambeault, J. (1987). *Knots on a counting rope.* New York: Holt & Co. **

Miles, M. (1971). *Annie and the old one.* Boston: Little, Brown and Company.**

Munsch, R. (1986). *Love you forever.* Ontario: Firefly Books. **

Paulsen, G. (1985). *Dogsong.* New York: Bradbury Publishing.

Polacco, P. (1992). *Mrs. Katz and Tush.* New York: Dell Publishing. **

Silko, L. M. (1989). Humaweepi, the warrior priest. In *Prentice Hall literature.* Bronze ed. (pp. 167-174). Englewood Cliffs: Prentice Hall.

*Note: **children's picture books—even older students can benefit from the lessons of these materials*

Appendix B

Simple Scoring Rubric for Biographies

	4 Wow!	3 Good	2 Needs Work	1 Get help
Voice	distinctive voice original	evidence of voice solid	some awareness of audience/task	little awareness of audience/task
Organization	logical and clear organization	easy to follow	logical organi-zation but not fully developed	confusing presentation of ideas
Content	gives very clear picture of the interviewee	gives a good picture of the interviewee	contains gaps in the total picture	inadequate in communicating about the individual
Grammar, Usage, Mechanics	–free of errors –ready to publish	–few errors –they don' t interfere with the content	–some errors –work on editing	–many errors –errors interfere with reader' s understanding

Comments:

BEST COPY AVAILABLE

Appendix C

Guided Reflection

1. What are some of your thoughts on the project now that it is done?
2. Do you feel the project was successful? Why?
3. What were some of the good things about the project?
4. What skills were reinforced, or did you learn, by the project?
5. What kinds of things could be done to improve the project in the future?
6. What are some other things that could be done to reflect on this project?
7. What would you say to someone to convince them that this was a worthwhile academic project?
8. Has this project changed your view of the elderly? How?

References

Albom, M. (1997). *Tuesdays with Morrie*. New York: Doubleday.

Alliance for Service-Learning in Education Reform. (1993). *Standards of quality for school-based service learning*. Washington, DC: Council of Chief State School Officers.

Louv, R. (1996). *The web of life*. Berkeley, CA: Conari Press.

National Service-Learning Cooperative. (1998). *Essential elements of service-learning*. St. Paul, MN: National Youth Leadership Council.

Sebranek, P., Kemper, D., & Nathan, R. (1999). *Writer's express*. Wilmington, MA: Great Source Education Group.

Sebranek, P., Kemper, D., & Nathan, R. (1999). *Write source 2000*. Wilmington, MA: Great Source Education Group.

About the Author

Patricia M. Haggerty is Assistant Superintendent for Curriculum and Staff Development at the Tantasqua/Union 61 School District in Sturbridge, Massachusetts. She has served as the District's Service Learning Coordinator and was a classroom teacher for fifteen years. In 1998 she was named the Massachusetts Christa McAuliffe Fellow for her service learning project, "Let Their Voices Be Heard." She has served as a Kellogg Peer Consultant in service learning and was involved in the New England region feedback group for *Essential Elements of Service-Learning*. Ms. Haggerty has written several articles on service learning and language arts.

National Dropout Prevention Center

College of Health, Education, and Human Development
Clemson University , 209 Martin Street, Clemson, SC 29631-1555
Telephone 864-656-2599 e-mail: ndpc@clemson.edu
Web site: http://www.dropoutprevention.org